





bottom photo courtesy of 张超 Chaos ZHANG

workshop with interventions in public space  
2015



Soil and sand gathered from various locations in Shenzhen are brought to the table as an instigator of real estate speculation in what is rumoured to have overtaken Beijing and Shanghai as the most expensive city in China. Passers-by and participants sit down together for topical discussion and to learn the alchemic craft of making the *mo-ni* ball, a spherical wonder of envy-inducing value made only with dirt, water and the gentle caresses of patient hands. If art is a value-maker, then the tools of art as applied to handfuls of Shenzhen land give us limitless possibility, turning .0009 m<sup>2</sup> of real estate into a plot worth CNY ¥5,005.20.

After the workshop, some participants choose to take a piece of real estate back home with them. Lisa and I use the rest to fill the sea or other smaller gaps between very expensive spaces.

collaboration with 李丽莎 Lisa LI  
commissioned by Art World magazine  
Shenzhen-Hong Kong Bi-City Biennial for Urbanism & Architecture;  
Shenzhen, CN

## 002 WHAT CAN A PHRASE SUCH AS 'NATURAL COURSE' MEAN ANYMORE IN A TIME OF SUCH INTENSE PRODUCTION? (HONG KONG)



2-channel audio, 7'17"  
2015

Based upon interviews with Glenn Eugen-ELLINGSEN, Anthony KO and Michael LEUNG of urban farming collective HK Farm, *What Can a Phrase Such as 'Natural Course' Mean Anymore in a Time of Such Intense Production?* is included as an audio piece within *The HK FARMers' Almanac*, a limited edition volume including zines, artist editions, posters and a photobook.

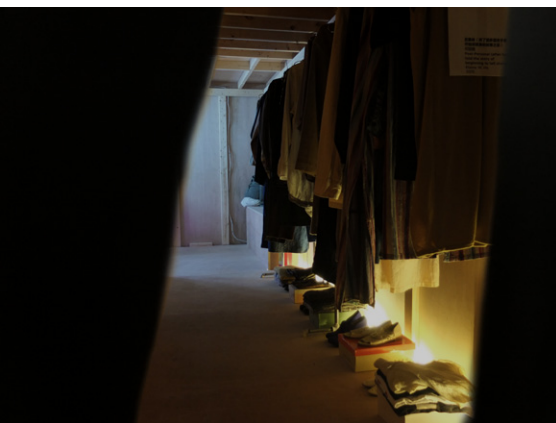
The interviews with HK Farm have been collaged with the following sounds:

- various field recordings from Hong Kong streets and within the metro, initially recorded for the making of video essay *Precipitations*, by Elaine W. Ho and Fotini Lazaridou-Hatzigoga (March-April 2013)  
[www.vimeo.com/describeittoyoubetter/precipitations](http://www.vimeo.com/describeittoyoubetter/precipitations)
- sound walk around Cheung Kong Centre in Admiralty during the dock workers' strike (April 2013)  
[www.en.wikipedia.org/wiki/2013\\_Hong\\_Kong\\_dock\\_strike](http://www.en.wikipedia.org/wiki/2013_Hong_Kong_dock_strike)
- reed-pipe battles in celebration of the new rice harvest; Zhaoxing Village, Guizhou Province, China (20 August 2013, 9:39 pm)
- ticking from the second hand of watch pieces in *Getting cold this time of year*, by Elaine W. Ho (2010)  
[www.indexofho.net/encounters/aboutamineute.php](http://www.indexofho.net/encounters/aboutamineute.php)
- *Sound of the Plants* concert of plant impulses sent to MIDI instruments, by Cristoph Höfferl (2010)  
[www.youtube.com/watch?v=RJjMcd4fAj0](http://www.youtube.com/watch?v=RJjMcd4fAj0)





003 后集体（讲了很多遍关于要开始讲故事的故事之后）  
POST-PERSONAL (AFTER HAVING TOLD THE STORY OF BEGINNING TO TELL STORIES MANY TIMES)



installation with occasional intervention by collaborator playing the part of the artist

clothing, shoes, LED lighting, office desk, office chair, desk lamp, LED and plexiglass etched sign board, various papers, photographs and documents archived since 2004

*Together on Delay*, 5-channel surveillance system, B/W

*For Ann, Building a House*, digital video, 5'09"

2015-2016



Loose personal narratives (*about*) become a script (*to do*) for an installation (*being in*). A reflection reflects.

The work is housed in a dark space underneath a large plywood construction built by the curators as a discursive exhibition platform. Inside this space, a narrow corridor is lined with a clothing rack leading to a cramped, makeshift office, similar to those used by security personnel in office buildings. The 5-channel surveillance system monitors the rest of the exhibition space; it is the point when a script becomes a conversation, and together with the curators, we title it 一起拖延 *Together on Delay*. The sixth monitor plays *For Ann, Building a House* (2004), the first video work made by the artist. There is a strong smell of cheap Chinese food hanging in the air.

004 WHAT CAN A PHRASE SUCH AS 'NATURAL COURSE' MEAN ANYMORE  
IN A TIME OF SUCH INTENSE PRODUCTION? (BERLIN)



2-channel audio, 24'33"  
five mp3 players embedded into a walking stick, potted plant, motor-  
cycle helmet, packaged painting and porcelainware  
2014

During the final semester of the educational experiment known as the Institute for Spatial Experiments, I was able to encounter a few of its students and asked for something undefined in the way of the construction of a biography. There is a fear of appropriation. But what is a dialogue, or a polylogue, walking next to, its own becoming?

In conversation with Malte BARTSCH, Ally BISSHOP, Rune BOSSE, Merlin CARTER, Leon EIXENBERGER, Tomas ESPINOSA, Friederike HORBRÜGGER, Clara JO, Fabian KNECHT, Norgard KRÖGER, Simen MUSEUS, Vinzenz REINECKE, Nina SCHUIKI, Jonas WENDELIN, Euan WILLIAMS, et al.



refuse materials (wood, glass, ceramic tiles, fake plants, etc.)  
digital video, times variable  
2014

In the month prior to the opening of the exhibition, various refuse materials were gathered by the artist from an approximate one kilometre half-radius distance from the exhibition space. These materials were then reconstructed to create an alternative locale for self-organised video screenings, contained within the otherwise very directed architectures of a government-organised cultural space.

commissioned by curator 李俊峰 LEE Chun Fung for *Can We Live (Together)*  
Oil Street Art Space; Hong Kong SAR, CN



006 WHAT CAN A PHRASE SUCH AS 'NATURAL COURSE' MEAN ANYMORE  
IN A TIME OF SUCH INTENSE PRODUCTION? (GUANGZHOU)



exhibition exercise, 326'  
stool  
2014

During their trip to China, the students and fellows of the Institute for Spatial Experiments visited the city of Guangzhou for a few days, culminating in a group exhibition in the same gallery that represents the Institute's founding professor. In Chinese, the word to sit, 坐 zuò, sounds the same as the word for to do or to make, 做 zuò. I chose to sit down for the duration of the opening. Calling it a performance sets up a series of parameters for a willed physicality, passively received, curious interaction and a fixed perspective of concentrated observation—time withstanding.



artist-run project space

founded in 2008 by 何穎雅 Elaine W. HO, collectively organised from 2010 with Michael EDDY, Fotini LAZARIDOU-HATZIGOGA, 欧阳潇 OUYANG Xiao, 曲一箴 Twist QU, 植村绘美 UEMURA Emi and 王尘尘 Cici WANG  
2008-2013

HomeShop was a self-initiated project space located in a storefront space in the old city centre *hutong* alleyways of Beijing. Using the space and its window front as a permeable frame to examine ways of relating between public and private, HomeShop engaged in various interwoven series of small-scale activities, including interventions, workshops, discussion groups, hosted services for the public and an on-going research of the 'village-in-city' dynamics of contemporary Beijing. These forms of creative articulation and documentary gestures were invested as processes by which HomeShop served as an open platform to question existing models of economic and artistic production. Here, daily life, work and the community served as explorations of micropolitical possibility, and of working together.





chairs, table, A1-sized spiral note pad, easel, markers,  
hot water boiler and water dispenser, potted plants,  
metallic gold VIP membership cards  
2012

Inaugurated to coincide with the 18th Communist Party Congress, *The Meeting Room* turned Arrow Factory into an intimate, flexible, multi-use space available for holding meetings, small functions or private discussions. The space was available to anyone to reserve for free on a first-come, first-serve basis, twenty-four hours a day, seven days a week, the only stipulation being that requests had to come from groups of a designated appellation. The resulting spectrum of both existing and concocted affiliations served as a unique monitor of contemporary social interest, identity formation and its relation to the materiality of non-place. All bookings included complementary VIP membership cards issued to group members and a free digital group portrait.

Hosted meetings included:

- Study Group for the 18th Party Congress Spirit
- Anger Management Control Group
- 3rd & 4th Tier City Artists' Union
- Goethe Institut Kulturgut
- Middle School Students' Study Group
- 'How Far is Feminism?' Group
- Micro-GreenLife Club Book Exchange
- People's Alliance for Apocalypse
- F(r)iends of Bread
- Beixinqiao Neighbourhood Small Business Owners
- Mexico Study Group
- *The Walking Dead* discussion group



VIP portraits of The Washcloth Club (top) and The "Please Play with Me" Community Foundation (bottom)



offset-printed paper, edition of 4,000  
interventions in public space  
2011



An off-site project of HomeShop, *The YellowSide Daily* premiered on the doorsteps of homes and businesses of the Huangbian (literally meaning 'Yellow Side') community on the morning of October 8th, 2011. Discerning readers, however, were to discover that the bulletin and breaking news coverage about events in the neighbourhood were pre-dated for October 9th. By the next day, *The YellowSide Daily* staff enacted their true commitment to the news by not only waiting for news to happen, but ensuring that it does. Witnesses were able to take part in the news unfolding as predicted before their very eyes, from a celebration inaugurating the designation of Huangbian as a new creative district to a pop-up basketball workshop for children of migrant workers and free and "civilised" motor-taxi rides for commuters.





housing property information, inkjet prints  
digital video, approximately 1 hour  
2010

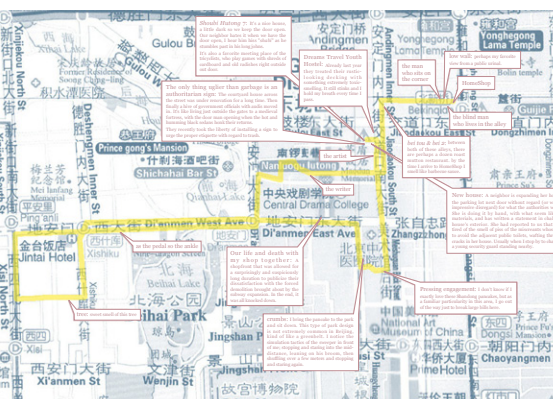
*I Love Your Home* is a satirical take on the property agency chain 我爱我家 *Wo Ai Wo Jia* (meaning 'I Love My Home'), whereby HomeShop's former status as a real estate agency was resurrected in the form of a mock office supplying free information and real advice on over thirty of Beijing's hottest properties.

The *I Love Your Home* agency was franchised to the CaoChangDi village-cum-arts district of Beijing later in the year, and the pop-up real estate agency appeared in a gallery as an art installation, complete with framed photographs of local properties and a video interview with Sun NING, owner of the gallery and manager of several properties in the area.

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in collaboration with Fotini LAZARDIOU-HATZIGOGA  
CaoChangDi branch commissioned by curator Beatrice LEANZA for *The Third Party, Part Two: The Stranger*, Platform China  
Beijing, CN





website, participatory archive, publication  
workshops, screenings, interventions in public space  
2010-ongoing

The rituals of everyday life trace regular paths along streets and through buildings, organising the solids and voids of the built environment into narratives and patterns of association. Complicated by memory and social rituals, our experience of the city is of a dynamic place, a stage for public performances and private tragedies, of significant moments and the incredibly mundane. The habits, rituals, and actions of its population, the lived experiences within the city define it as something that is always current, always in constant, random movement.

rePLACE began by a public invitation to reconsider the city as an active process of documenting time and place inseparable from our everyday, lived experience. Participation was requested as singular contributions towards an alternative, collective understanding of how the city both literally and metaphorically vibrates, or where 'the beaten track' runs rich with/counter to personal knowledge, memory and cultural myth.

Anyone located in the cities of Beirut, Beijing and Berlin can participate by mapping out a frequent route from their day-to-day life, recording the regular patterns and particular moments associated with their daily journeys.

[www.re-place.info](http://www.re-place.info)

a project in collaboration with Daniel BERNDT and Fotini LAZARIDOU-HATZIGOGA, initiated in 2007 by PROGRAM and Transit Lounge

rePLACE Beirut & rePLACE Berlin | supported by the Anna Lindh Euro-Mediterranean Foundation for the Dialogue between Cultures, Prince Claus Fund for Culture and Development and the Arab Image Foundation

rePLACE Beirut | hosted by the Arab Image Foundation and 98 Weeks;  
Beirut, LB 2011

rePLACE Berlin | hosted by PROGRAM Initiative for Art + Architecture  
Collaborations; Berlin, DE 2011

rePLACE Beijing | hosted by HomeShop; Beijing, CN 2012

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012 WHAT CAN A PHRASE SUCH AS 'NATURAL COURSE' MEAN ANYMORE  
IN A TIME OF SUCH INTENSE PRODUCTION? (BEIRUT)



nine sound walks  
one binaural field recording mixed with eight stereo recordings  
19'08"  
2011

Made during the course of the rePLACE workshop in Beirut (see *previous page*), this audio recording is the trace of a sound walk providing aural instructions for following a daily route shared by Maral Der Boghossian, who has visited her father's shop in Bourj Hammoud two to three times a week for over 25 years.

Eight participants followed the audio to reach the Der Boghossian store, and eight failed to reach the destination, but each person's voice is layered onto the route as a phased, audio palimpsest. Each more complex than the last, it is enough noise to bare the gaps in the structure of the game. But it's also just letting things follow their natural course.





workshops, video installation and site-specific performance  
2009

The term 'overseas' references those of Chinese heritage living outside of China, but rather than any claims to a particular identity, the *OVERSEAS, close by* project worked as a collaborative journey exploring identity as both a daily routine and a performance.

*OVERSEAS, close by* developed as a series of workshops, movement research and video explorations between Zürich and Beijing. After an initial phase of interviews and a performance in Switzerland, investigations brought the team to Beijing, where for three months in 2009 the initiators and a team of local artists and performers lived and worked intensively within a traditional *siheyuan* courtyard in the centre of Beijing, using the site as workspace, living space and point of inspiration for a series of confrontations and exchanges between daily life and representation, language and meaning, the ordinary and the extraordinary. A summer workshop with local members of the deaf community involved a series of exercises in cooking, narrative building, and visual explorations of gestural intimacy. The resulting documentation and videos were installed throughout the courtyard studio as part of the site-specific multidisciplinary dinner performance *OVERSEAS, close by*.



performance event flyer

[www.overseasproject.net/beijing](http://www.overseasproject.net/beijing)

initiated with 张秀娥 Monika TRUONG and 张秀芳 Simone TRUONG  
artists and performers in collaboration | 小河 Xiao HE, 李珂 LI Ke, 梁硕  
LIANG Shuo, 刘斌 LIU Bin, 刘亚函 LIU Yanan, Aloun MARCHAL, 萧薇 XIAO Wei

part of the exchange and cooperation programme 'Swiss Chinese  
Explorations' of Pro Helvetia, the Swiss Arts Council  
Zurich, CH & Beijing, CN, 2010





digital video  
17'16"  
2008

The PUBLIC project comprised a number of experimental investigations taking part in multiple phases, the first of which began in the Autumn of 2008 in the city of Beijing. There, video documentation of a series of gatherings in public spaces were examined both in context and as an abstraction, and the gestures, passing shapes and micro-scale narratives thus recorded became the first research material of the project (presented as a work-in-progress at the Beijing Independent Film Festival in November 2008).

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in collaboration with Fotini LAZARIDOU-HATZIGOGA  
jury selection at the 2008 Beijing Independent Film Festival  
archived by Fanhall Center for the Arts & LI Xianting Film Fund  
Beijing, CN



discussion groups  
various interventions in public space  
gallery installation with glow-in-the-dark paint  
2009

In the second phase of the PUBLIC project, the density of the multitudinous masses dotting Beijing gave way to a Berlin with a more abstract sense of 'scene', begging the question of social gathering in a very different sense. As the word 'participation' seemed to be the *mot du jour* in Berlin's current art and sociopolitics, the question of the individual in relation to any larger organ became more and more relevant. What was repeatedly brought to our attention was the transitive space exemplified by the moment of participation, or the liminality in which individuals in space become groups, collectivities or crowds. While a public seems to rest conditionally upon its manifestation of itself, or a certain self-awareness that engenders its own publicity, these Berlin experiments were more involved at the scale of the latent or indirectly communicated. In this sense, a gathering in public space was regarded from a different set of relationships—relationality as another opening of space, whereby a public is created as a multiplicity of encounters and individual relations—a whole that is not merely the sum of its parts.





3-channel and 2-channel video installation  
approximately one hour  
2006

Getting to know Kyoto.

This project began as a question of 'passing', of trying to insert oneself into the situation invisibly, of slipping into the daily life of Kyoto in a premeditated failure of assimilation. But very quickly, language and the question of nativity led to a much more relational sense of identification, and 'passing' became much more interesting in the sense of 'passing back and forth'. Language and the exchange of meaning became the tools with which to trace the distances between person, object and place. Wherever we go, whether as urban planner, tourist or native resident, there is an inherent and instinctive mapping process with which we engage our surroundings. But the greatest illusion of the map, however, is its misleading sense of authority, of concrete objectivity in the face of a neatly laid out plan, a grid or a logically designed river. In fact, the map, as an image of the city, is a multiplicity of narratives inasmuch as it is a trajectory of points fixed in space. To learn about Kyoto became less about a real mapped variable than a simultaneous 'result of activities'. In the same sense, identity becomes based upon production. De Certeau measures being by *un vouloir-faire*, or 'will to do', and it is within these gaps between reality/aspiration, natural/fabricated or transmitted/received that we find the rhythms of a delicate meta-communication. The former rooted-ness of time and place are no longer valid. We walk in circles everyday.

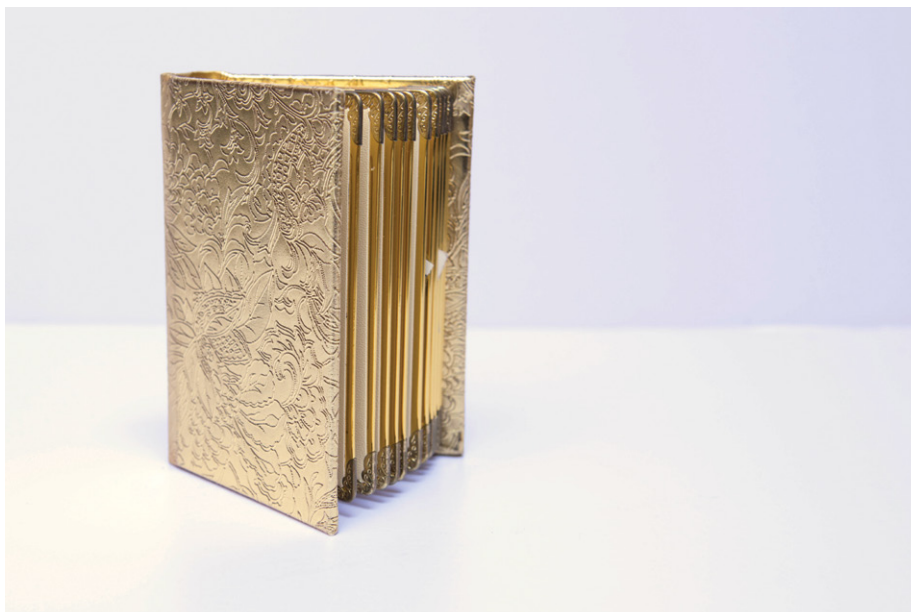


017 ONE-THOUSAND-AND-TWO, SOUTH OR SOUTHWEST,  
MOVING STEADILY EAST AND LOSING ITS IDENTITY



2-channel video installation  
36'  
2004

In the certainty of statelessness, the construction of uncertainties. This visual document attempts to reveal the distant and ambiguous parallels between two gas stations near the port of Zeebrugge, Belgium, and the unresolved status of inhabitants of an asylum seekers' center in Middelburg, Holland. As outlined by the shipping forecasts from which the title is taken, destination is not always the best distinguishing marker of transit. At two gas stations situated on opposite sides of the highway, place becomes a nebulous identity rather than a fixed point. The directness of a pre-packaged architecture and environment is also the setting for indeterminacy. It is in fact amidst these most banally articulated structures that we find the cracks in the system through which we trace the routes of those displaced and without legal right of passage. The enormous disjunction is a paradox of time; in the case of the refugee, the culture of expediency can turn moments into years, or a supposedly temporary center into a mental condition.



artist edition  
heat-sensitive paper and card stock, readymade book with gold foil  
2015

Airline boarding passes collected over a number of years  
are rearranged by month and day and combined in a one-off  
artist book.



200 watch pieces without hour and minute hands  
instructions  
2010

*Getting Cold This Time of Year* was a reflection and provocation of conversation dynamics and the mismatched subjectivities of social interaction in the exhibition setting. Limited edition 'second-hand clocks' were given away for free to visitors of the show, with instructions to engage in conversations with others in the space for at least one minute. These conversations should steer away from topics related to time and, especially, from any attempts at meeting up again, talking soon in the future or staying in touch. Conversations that extended beyond one minute in length could follow their natural course.

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commissioned by curator Beatrice GALILEE for *About a Minute*  
The Gopher Hole; London, UK





expired objects, photographs, text  
2006

Maybe the date has long past. But somehow an object lingers. Something stays on the shelf, in the pocket of that old jacket, between the layers of dust and under the pillow. How many things do we hold on to long after they have expired? What happens after the expiration date has passed?

BEST BEFORE \_\_/\_\_/\_\_ was an evolving project about the relationship between individual and object. Plastic bags were placed on the doorsteps of homes throughout the New York City area, and individuals contributed their 'expired' items, documented online as excerpts of small pasts in material form.

While these objects were recorded with the stories they contain, once they expire, their context, use and relationship to the owner can somehow be rendered blank again. It is from this point that we began to reflect again upon the very objecthood of a thing—what it is and what it isn't, its potential and its failures. This is a means to beg the question, to search the ambiguous boundaries between personal and public, reality and fantasy and/or object and space. We investigated ideas of how each moment of the everyday can be constructed and captured as chance possibility as much as documented reality. It is a way of finding context within the city, playing with our constructions of daily life and reinventing them as both proposals and chance encounters with the everyday.



clothing catalogue  
25cm x 18cm, saddle-stitched  
62 pages, edition of 300  
2006

All items from one person's wardrobe are reinserted into market circulation by means of a mail-order magazine. Product placement, styling and the language of fashion turn history, memory and wear back towards the anonymity of manufacturing processes and design detail.

Items were sold and/or given away to customers at the same cost they were originally acquired, and participants were asked to photograph themselves with their new purchase.





independent journal  
published biennially and distributed in editions from 500-1000  
2008-ongoing

WEAR began the independently published journal of Home-Shop. Combining an artist book, theoretical reader and social research in printed form, the journal has documented the public activities, discussions and interventions organised at the space, while serving as a broader platform from which to gather contributions from artists, writers and the folks in the neighbourhood for a local dialogue and everyday reflection upon the contradictions and dynamism of a fast-changing China.

Selected contributors include:

- Michael EDDY (art, CA)
- Beatrice FERRARI (urban geography, CH)
- Jeroen deKLOET (cultural studies, NL)
- Fotini LAZARIDOU-HATZIGOGA (art/architecture, GR)
- LIANG Shuo (art, CN)
- Carol Yinghua LU (art curation/research, CN)
- OUYANG Xiao (cultural research, CN/US)
- RAQS MEDIA COLLECTIVE (art/curation, IN)
- Claude TAO (architecture, CN)
- Jocko WEYLAND (art, USA)
- WOMENJIA Youth Autonomy Lab (anarchist studies, CN)

Three issues of WEAR were published between 2008-2012, and a 2016 relaunch of the journal with a new direction and format is currently in development.





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## 000 何穎雅 ELAINE W. HO

Elaine W. HO works between the realms of time-based art, urban practice and design, using multiple vocabularies to explore the micropolitics, subjectivities and alter-possibilities of an intimate, networked production.

The act of describing takes on a number of forms—a kind of grammar, a documentation, a gesture, a biography—or an experiment in Beijing known as HomeShop. She is the initiator of the artist-run space, active from 2008–2013, and continues to ask questions about the sociopolitics of syntax, more recently as editor & collaborating artist for the three-day embodied knowledge *HK FARMers' Almanac* spontaneous book event (2015) and co-conspirator of the thematic inquiry platform Display Distribute.

She likes to drink coffee and tea mixed together and is a frequent contributor at [www.iwishicoulddescribeittoyoubetter.net](http://www.iwishicoulddescribeittoyoubetter.net).

E\_\_ho@  
iwishicoulddescribeittoyoubetter.net  
WX\_\_portableho

[www.indexofho.net](http://www.indexofho.net)  
[www.displaydistribute.com](http://www.displaydistribute.com)  
[www.homeshop.org.cn](http://www.homeshop.org.cn)  
[www.iwishicoulddescribeittoyoubetter.net](http://www.iwishicoulddescribeittoyoubetter.net)

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## 001 教育履曆 EDUCATION

European Graduate School M.A. media & communications | Saas-Fee, CH; 2007–2010

Hogeschool voor de Kunsten (ArtEZ) H.B.O. programme fashion design Arnhem, NL; 2001–2004

Parsons School of Design B.F.A. programme fashion design | New York, USA; 1999–2001

Rice University B.A. Art & Art History | Houston, USA; 1995–1999

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## 002 個展 SOLO PRESENTATIONS

arguing endlessly about something inherently agreed upon  
coll. with Nina SCHUIKI  
36|ProjectCell; Vienna, AT; 2016

Who Goes, Where Are? [part 2]  
coll. with Edward SANDERSON  
ArtReview; London, UK; 2014

会所 The Meeting Room coll. with Rania HO | 箭厂空间 Arrow Factory; Beijing, CN; 2012

Overseas, Close by coll. with Monica TRUONG & Simone TRUONG  
互助巷 Mutual Help Alley; Beijing, CN; 2009

Public coll. with Fotini LAZARIDOU-HATZIGOGA | Program Initiative for Art + Architecture Collaborations; Berlin, DE; 2009

BEST BEFORE / / coll. with Fotini LAZARIDOU-HATZIGOGA & Asuka YAMAGUCHI | LMCC Swing Space; New York, USA; 2006

Wherever we go, we walk in circles everyday. Galerie Aube; Kyoto, JP; 2006

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## 003 群展、放映、策劃 GROUP SHOWS, SCREENINGS, PROJECTS

展览的噩梦 (下): 双向剧场 The Nightmare of the Exhibition (Part II): The Bilateral Theater 上海当代艺术博物馆 Power Station of Art | Shanghai, CN; 2015

展销场第五期: 水货 Display Distribute No. 5: Parallel Trade Bazaar Compatible | Shanghai, CN; 2015

Who Goes, Where Are? [part 7] performance lecture with Edward SANDERSON | Between Knowing and Unknowing: Research-in-and-through-Art | Times Museum | Guangzhou, CN; 2015

Touch Vorspiel Transmediale 2015 Agora Collective | Berlin, DE; 2015

不在图像中行动 Unlived By What is Seen with HomeShop | Pace Gallery | Beijing, CN; 2014

Art in Action scr. with Fotini LAZARIDOU-HATZIGOGA | Connecting Space | Hong Kong, SAR; 2014

Festival of Future Nows Neue Nationalgalerie | Berlin, DE; 2014

Affective Cities scr. with Fotini LAZARIDOU-HATZIGOGA | The Centre for Social Innovation | Toronto, CA; 2014

假如 (在一起) Can We Live Together? 12 Oil Street Art Space | Hong Kong, SAR; 2014

Walk-in-Progress Vitamin Creative Space | Guangzhou, CN; 2014

East Asian Video Frames scr. with Fotini LAZARIDOU-HATZIGOGA | Pori Art Museum | Pori, FI; 2013

WE KARAOKE! coll. with Thickest CHOI, Vangi FONG & Joy SUN | Haikou International Youth Experimental Arts Festival Haikou, CN; 2013

Asynchronous States scr. with Fotini LAZARIDOU-HATZIGOGA | FreeS Art Space | Taipei, TW; 2013

Mobile Museum 0110 0001 Gallery Beijing, CN; 2012

请坐 Have a Seat Tulou Open House Tianzhong Village, Fujian, CN; 2012

A Museum That is Not with HomeShop | Times Museum Guangzhou, CN; 2011

Little Movements: Self-Practice in Contemporary Art with HomeShop | OCT Contemporary Art Terminus | Shenzhen, CN; 2011

此地无声 The Sound of Nowhere 家作坊 HomeShop | Beijing, CN; 2011

About a Minute The Gopher Hole London, UK; 2010

The Third Party: The Stranger coll. with Fotini LAZARIDOU-HATZIGOGA | Platform China Beijing, CN; 2010

Dongxi - Things Kunstverein Baden | Baden, AT; 2010

The Third Party: How To Be Alone Platform China | Beijing, CN; 2010

“有种”—女性生活想象 Who's Got It coll. with 高灵 GAO Ling | 下河迷仓 Mecoon Whitehall | Shanghai, CN; 2010

也是个地儿<sup>2</sup> Also Space<sup>2</sup> C-Space Beijing, CN; 2010

Emporium Leonardo daVinci National Museum | Milan, IT; 2009

## 003 群展、放映、策劃 GROUP SHOWS, SCREENINGS, PROJECTS

当铺 e-flux Pawnshop coll. with 高灵 GAO Ling | Vitamin Creative Space the shop | Beijing, CN; 2009

The Shape of Things to Come 140sqm Gallery | Shanghai, CN; 2009

北京独立电影论坛 Beijing Independent Film Festival jury selection | Beijing, CN; 2008

当代嗅觉艺术展 The Sense of Smell Shangshang International Art Museum | Beijing, CN; 2008

Sound Constructions Program Initiative for Art + Architecture | Berlin, DE; 2008

'07影像档案展览 '07 Independent Screenage Open 实现 Art Space | Beijing, CN; 2007

大声展 Get It Louder with CHAN studio | Guangzhou/Shanghai/Beijing, CN; 2007

总站 DEADEND curatorial project for pedicabs, co-produced with BAO Atelier | Shenzhen-Hong Kong Biennale for Architecture & Urbanism, CN; 2007

Outvideo '06 jury selection multiple cities, RU; 2006

Borderline Film Festival Platform China | Beijing, CN; 2006

One Land, Two Systems Mediamatic | Amsterdam, NL; 2005

Border Conditions 66 East: Centre for Urban Culture Amsterdam, NL; 2004

Plein Publiek Kronenburg public spaces | Arnhem, NL; 2004

Holland Papier Biennale coll. with Anouchka van DRIEL & Asuka YAMAGUCHI | CODA Museum Apeldoorn, 2004

For Your Information concept/co-curation of symposium and workshops, with ArtEZ & KaAp | Arnhem, 2004

You can be everywhere 16 Short Pants Studios | Arnhem, 2003

## 004 講座, 教學, 工作坊 TALKS, TEACHING, WORKSHOPS

如何制作深圳“摸泥” How to Make Shenzhen Mo-Ni workshop co-hosted w. 李丽莎 Lisa LI | Shenzhen-Hong Kong Bi-City Biennial for Architecture & Urbanism, CN; 2015

TransActions in the Field master class organised by LostGens' Contemporary Art Space & Goethe-Institut | Kuala Lumpur, MY; 2015

香港農民日曆 The HK FARMers' Almanac workshop and book sprint co-hosted w. HK Farm | Spring Workshop | Hong Kong, SAR; 2015

Contamination Work Session: Parallel Structures and the (Mis)Translations of Mediated Identity work session dialogue w. Clara CHEUNG | The Lucban Assembly Waiting Sheds Cooperative Study Program | Luzon, PH; 2015

Common:Ground Asia Art Archive Open Platform Meeting hosted by Zoë MARDEN | Art Basel | Hong Kong, SAR; 2015

Who Goes, Where Are? [part 1] presentation w. Edward SANDERSON Friday Night Salons at Tate Modern | London, UK; 2014

East Asia Multitude Meeting presentation w. HomeShop | Hidden Agenda | Hong Kong, SAR; 2013

Artistic Research in the Economies of 'Post-' Asia Art Archive Open Platform Meeting | Art Basel | Hong Kong, SAR; 2013

Free Speech on Spatial Transformation presentation w. HomeShop | Womenjia Youth Autonomy Lab | Wuhan, CN; 2012

Architecture & Urban Planning School visiting lecturer | 华中科技大学 Huazhong University of Science & Technology | Wuhan, CN; 2011

rePLACE Beirut workshop led w. Daniel BERNDT & Fotini LAZARIDOU-HATZIGOGA | Arab Image Foundation & 98 Weeks | Beirut, LB; 2011

Creative Economies: Econotopias presentation w. HomeShop | ISEA Conference | Istanbul, TR; 2011

Multi-dialogues: Art, Society and Space presentation w. HomeShop | Womenjia Youth Autonomy Lab | Wuhan, CN; 2011

International Foundation Course visiting lecturer | Central Academy of Fine Arts | Beijing, CN; 2010

Next City lecture | Central Academy of Fine Arts | Beijing, CN; 2010

Unlayering the Relational: Microaesthetics and Micropolitics Mediamodes conference | School of Visual Arts, New York, USA; 2009

Outflow presentation w. CHAN studio | Get it Louder Homeshow Beijing, CN; 2007

Language Lessons: con[text] in the built artistic narrative. graduate school lecture | Kyoto University of Art & Design, JP; 2006



## 005 寫作, 出版物 WRITING & PUBLICATIONS

"What is a Good Institution?"  
Arrow Factory: The Next Four  
Years | 2015

香港農民日曆 The HK FARMers' Almanac  
editor | published by Spring  
Workshop | 2015

"(In)dependence, Industry and  
Self-Organization: Narratives of  
Alternative Art Spaces in Greater  
China" Politics and Aesthetics of  
Creativity | 2015

"The Ongoing Labours of Love:  
HomeShop Opens and Closes, Opens  
and Closes" co-written w. Boat  
ZHANG | Art World | April 2015

"Between 缘分 Yuanfen, Real  
Estate, and Serendipity" co-  
written w. HomeShop | Grand  
Domestic Revolution Handbook |  
2014

"Who Goes, Where Are? [part 4]:  
Documentation as gesture in  
alternative art practices of  
contemporary China" co-written w.  
Edward SANDERSON | ArtReview Asia  
Autumn-Winter 2014

"The Losers of Chinese Contem-  
porary Art" San Francisco Art  
Quarterly, Issue 17 | August 2014

"Neighbourhood" Cluster: Dialec-  
tionary | 2014

"Hong Kong Currents" co-written  
w. Fotini LAZARIDOU-HATZIGOGA  
Wanda magazine | May 2014

Spontaneous Publication: China  
contributor | Institute for  
Spatial Experiments, 2014

"A-Communique to Author X"  
Reverse Niche: Dialogue and  
Rebuilding at the City's Edge  
(catalogue) | 2013

"Keeping it Real: Art, Activism  
and the 'East Asia Multitude'"  
Institution for the Future | 2012

黄边日报 The YellowSide Daily coll.  
w. HomeShop | Times Rose Garden  
newspaper | 9 October 2011

rePLACE Beirut/rePLACE Berlin  
editor | documentation of rePLACE  
project, 2011

北二条小报 Beiertiao Leaks coll.  
w. HomeShop | HomeShop community  
newspaper | 2010-2011

穿 Wear journal editor | journal  
of HomeShop | biennial, 2008-2012

"17 Days in Beijing: Screen of  
Consciousness on the Micro-  
political" co-written w. Sean  
SMITH Public journal | 2010

"大爷、老张、高哥与大胡子在大市内的小村庄  
Grandpa, Old Zhang, Brother  
Gao and Big Beard in the small  
village in the city" 城市画报 City  
Pictorial | No. 22; 28 November  
2009

"家作坊系列一号: 08奥运会结束了 HomeShop  
Series Nº 1: Games 2008 Off the  
Map" 城市中国 Urban China | Issue  
33; December 2008

iwishicoulddescribeittoyoubet-  
ter number two artist edition,  
coll. with Anouchka van DRIEL  
ed. 100 | 2006

wear [iwishicoulddescribeit-  
toyoubetter number one] artist  
edition, ed. 300 | 2006

"On the Borderline" CD-ROM  
video content, Archis | Issue 3,  
2005

## 006 基金, 獎勵 GRANTS & AWARDS

Styria-Artist-in-Residence resi-  
dency | Graz, AT; 2016

Institute for Spatial Experiments  
fellowship | Berlin, DE; 2013-  
2014

WoofertTen Art/Activist programme  
residency | Hong Kong, SAR; 2013

Anna Lindh Euro-Mediterranean  
Foundation project grant | w.  
Daniel BERNDT & Fotini LAZARIDOU-  
HATZIGOGA for rePLACE | 2011

Pro-Helvetia "Swiss-China  
Cultural Explorations" project  
grant | w. Monica & Simone TRUONG  
for Overseas, Close by | 2008-  
2009

Lower Manhattan Cultural Council  
Swing Space grant | w. Fotini  
LAZARIDOU-HATZIGOGA & Asuka  
YAMAGUCHI for BEST BEFORE\_\_/\_/\_  
2006

International Research Center for  
the Arts Kyoto fellowship 2006

Christine Cronis Sayres Memorial  
Grant | 1999

Museum of Fine Arts Houston  
design award audience selection  
w. Cathy LIN | 1999

Rice University Envision Grant  
1999

"Zeit-Ton Magazin" Ö1 Radio  
Austria | 20 Jan 2016

"Alternative Spaces in China:  
Boundaries Between the  
Institutional and the Individual"  
*Dreams of Art Spaces Collected* |  
Internationale Gesellschaft der  
Bildenden Künste Berlin | 2015

"二环里的艺术圈: 北京与城里的国际 Two  
Roads Diverged: The Beijing  
International" 艺术界 *Leap*, Vol.  
32 | Mar/Apr 2015

"Measures of Distance (to  
HomeShop): A Conversation  
with Elaine W. Ho and Edward  
Sanderson" *Journal of  
Contemporary Chinese Art*, Vol. 1,  
No. 23 | 2014

"跳出北京 Escape Beijing" 经济日报  
*Economic Times* | 30 December 2013

"Making Moves: Interview with  
HomeShop" *AsiaArtPacific* blog  
30 April 2013

"创意百人 100% Creative Icons"  
新视线 *The Outlook*, Issue 128  
December 2012

"HomeShop: Research-based  
Practice and the Spirit of the  
Hutong" *Art Papers* | September  
2012

"千面女性 千种主义 A Thousand  
Femininities, A Thousand -Isms"  
东方早报 *Eastern Morning News*  
26 December 2011

"Noise and Context" (review)  
*ArtSlant* | 10 December 2011

"何颖雅: 以声音为平台进行交流 Elaine  
W. Ho: Sound as a Platform for  
Communication" 99 *Art Web* | 23  
June 2011

"何颖雅和她的家作坊 Elaine W. Ho and  
her HomeShop" 艺术世界 *Art World*  
No. 250 | March 2011

"The Gopher Hole: An art report  
from London" (review) *www.  
Domusweb.it* | 20 December 2010

"Alternative Spaces, Alternative  
Strategies" 艺术界 *Leap*, No. 6  
December 2010

"Little Movements" Yishu Journal  
of Contemporary Art | Volume 9,  
No. 5, Sep/Oct 2010

"何颖雅谈家作坊与《穿》第二期 500 Words"  
*www.Artforum.com/www.Artforum.  
com.cn* | July 2010

"Alternatives: HomeShop"  
*www.blog.escdotdot.com* | 19 June  
2010

"Emporium: A New Common Sense of  
Space" (review) *Yishu Journal of  
Contemporary Art* | Volume 9, No.  
2, Mar/Apr 2010

"Balanced Budgets?" *Doors of  
Perception* | 1 March 2010

"何颖雅的四合院 Elaine's Home  
Workshop" 大学生 *China Campus*,  
Issue 124 | December 2009

"Beijing Apartments" *Apartamento*  
No. 4, Winter 2009

"Far, yet close by" (review)  
环球时报 *Global Times* | 23 October  
2009

"Chinese artist-run spaces rise  
up again?" *Art Radar Asia* | 18  
May 2009

"Observing Chinese contemporary  
art through writings" 亚洲艺术文献库  
*Asia Art Archive* | May 2009

"Don't Stop: Doing Art Potluck  
Style" *e-flux journal* #5 | April  
2009

"Best of 2008" *Artforum* (Chinese  
edition) | 10 December 2008

"胡同—'家' A Home in the Lane"  
新浪财经 *Sina Finance* | 16 August  
2008

"Home in shop, neighbors in home"  
*www.CRIEnglish.com* | 17 August  
2008

"CHAN Studio" *Perspective*  
October 2008

"另外一种设计 Another Kind of  
Design" 青年潮流创意杂志 *Fun!*  
Issue 5, 2008